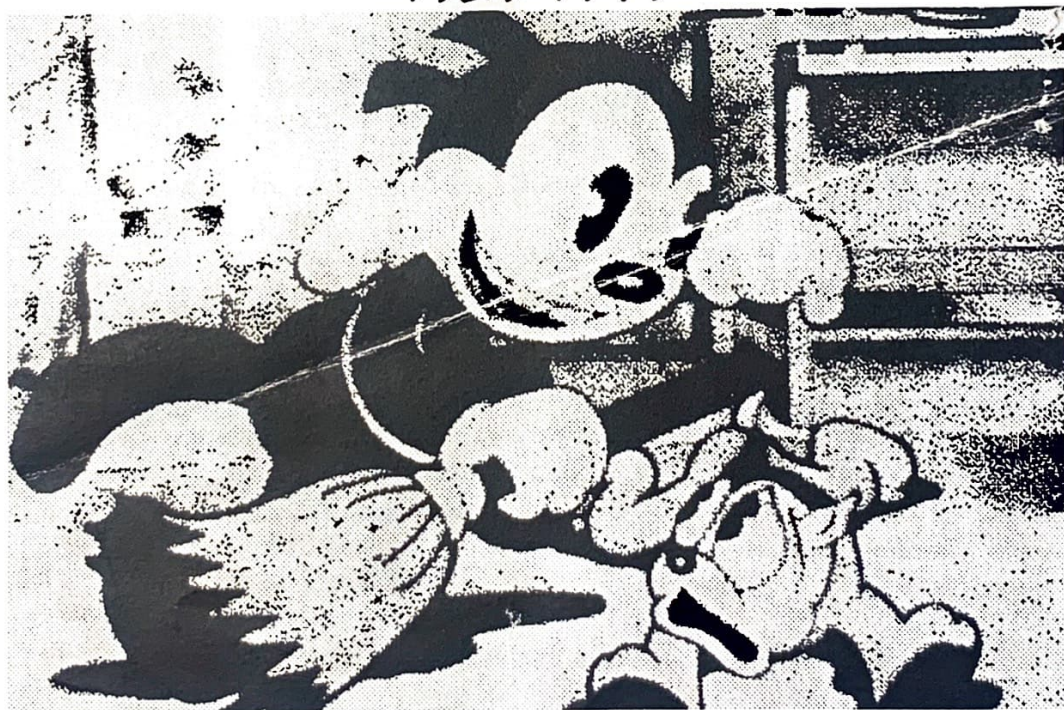


ASIFA EAST

# ANIMATOR

A NEWSLETTER OF THE ANIMATED ARTS

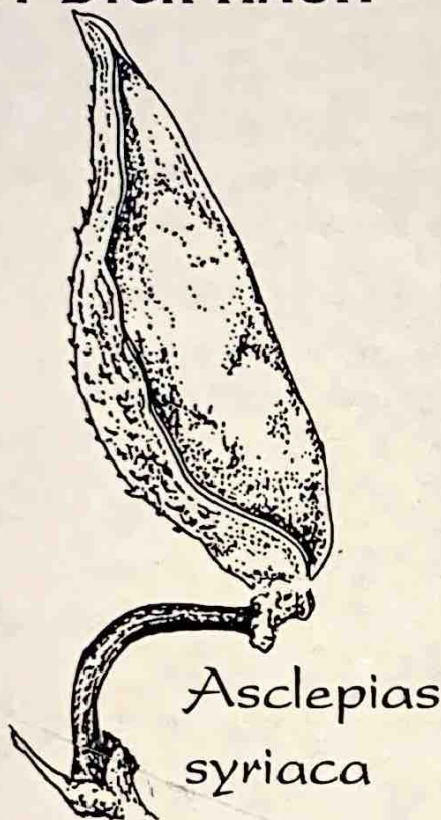
*A Close Look At*  
*Columbia Cartoons*  
*1929-1949*



*Friday, May 14th at 6 PM*  
*Tisch School of the Arts*  
*721 Broadway (corner of Waverly & B'way)*  
*Room 006 Basement*

**MAY 1993**

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## ASIFA-EAST

The International Animated  
Film Society

c/o Linda Simensky  
470 West 24th Street, #15A  
New York, N.Y. 10011

A PROGRAM OF  
THE NEW YORK  
FOUNDATION FOR THE ARTS

## ASIFA EAST The International Animated Film Society (New York Chapter)

A program of the  
New York Foundation for the Arts

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# A Close Look At Columbia Cartoons 1929-1949

## Part I

Columbia Pictures never initially developed an animation division of their own but were content to release the product of other producers. Their primary relationship was with the Charles Mintz Studio, who produced shorts for Columbia from 1929-1939. The Mintz Studio began in New York and moved to California in 1930 shortly after the advent of sound. For a few years they continued to attract key ex-Fleischer talent. The results are films with a grittier, darker look and street humor rather than the bright fairy tale or barnyard attitude that tends to characterize the themes and settings of typical West Coast productions of the 1930's.



In 1939 Mintz died, heavily in debt to Columbia after repeated financial advances, and finally Columbia decided to totally reorganize, brought in veteran Warner Brothers director Frank Tashlin and had him build a staff from scratch. The majority of the recruits were former Disney artists, and even Dave Fleischer wound up at Columbia after the demise of the Fleischer Studios. During this period they explored a variety of approaches to story and styling within the framework of the traditional theatrical cartoons of the period.

Columbia produced animated shorts until 1949. Waiting in the wings would be a new studio that would finally bring Columbia a large audience, critical response, and financial rewards: UPA.

Incidentally, Columbia released all Walt Disney shorts from 1929-1932; under their own banner farmed out a quota of Color Rhapsodies shorts to the Ub Iwerks Studio from 1937-40; and released several entries of an independent series "This Changing World" by Paul Fennell's Cartoon Films Ltd., in 1941.

Columbia also attempted some popular newspaper comic strip adaptations: several "Barney Google" shorts in the mid-1930's and an animated version of Al Capp's "Li'l Abner" in the 1940's. Their most infamous adaptation is the one single attempt to capture George Herriman's "Krazy Kat": LI'L ANJIL (1936), the one short to feature a brick-throwing Ignaytz Mouse, Offisa Pup, and a Herriman-inspired graphic look.

However, The Columbia Cartoons remain to this day largely unknown and unjustly maligned. They are not continually seen on television or cable like the cartoons of Disney, Warner, MGM, Paramount, Fleischer, or Terrytoon's in that ever-rotating cartoon sea. They were available, to an extent, on early television. But the Screen Gems TV package contained only the B&W titles (Krazy Kat, Scrappy, Phantasies, and Fables) and was diluted with other old B&W titles. The Color Rhapsodies series was included in the "Ruff and Ready Show" but broadcast in B&W. By the mid-1960's they were gone from the continual TV exposure that fueled and propelled the cartoon libraries of other studios to renewed popularity and new merchandising success.

When theater revivals feature Columbia programs, it is likely that the same films are always screened, while the greater amount of shorts turned out between 1929-1949 remain largely unseen.

Because of their rarity we would like to undertake an extended two-part look at COLUMBIA CARTOONS.

— Bill Lorenzo

## A Close Look At Columbia Cartoons 1929-1949 Part I

Friday, May 14, 1993 • 6:00 pm

Tisch School of the Arts • 721 Broadway (corner Waverly & Broadway)

Room 006 Basement

### Program:

"Lambs Will Gambol" - 1930 Krazy Kat (Dir. Ben Harrison)

"Mother Hen's Holiday" - 1937 Color Rhapsodies (Dir. Sid Marcus)

"Showing Off" - 1931 Scrappy (Dir. Dick Heumer)

"Skeleton Frolics" - 1937 Color Rhapsodies (Dir. Ub Iwerks)

"Swiss Movements" - 1931 Krazy Kat (Dir. Ben Harrison)

"Cinderella Goes to a Party" - 1942 Color Rhapsodies (Dir. Frank Tashlin)

"Battle of the Barn" - 1932 Scrappy (Dir. Dick Heumer)

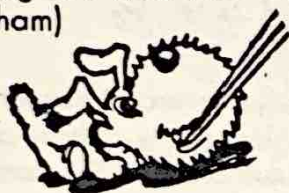
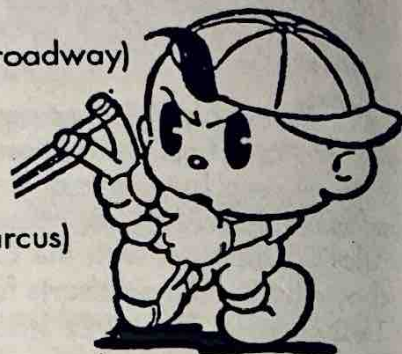
"King Midas Junior" - 1942 Color Rhapsodies (Dir. Paul Sommer & John Hubley)

"Piano Mover" - 1932 Krazy Kat (Dir. Manny Gould)

"Song of Victory" - 1942 Color Rhapsodies (Dir. Bob Wickersham)

"The Little Match Girl" - 1937 Color Rhapsodies (Dir. Sid Marcus & Art Davis)

"A Hunting We Won't Go" & "Fox and Crow" - 1943 Color Rhapsodies (Dir. Bob Wickersham)



— Programmed by Collin Kellogg

The newly established "Animation Symposium" held its first meeting in Brooklyn on April 26. Participants included ASIFA members Ray Kosarin, Margaret Frey and Willy Hartland and Brooklyn artists, David Brody, Ebon Fisher and John Rubin. While still in its formulative stages, founder Willy Hartland intends the group to serve as a forum for independent animators who would like to receive feedback and discuss ideas with fellow artists. Personal films are screened and directions for future projects discussed. The group meets once a month. The next meeting will be at the end of May. Animators who would like to attend the next meeting should contact Willy Hartland, 718-486-7962. All interested ASIFA members are welcome.

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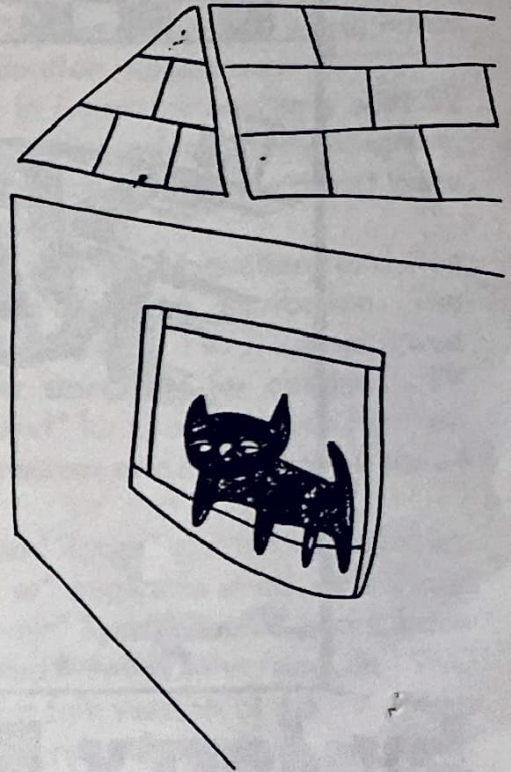
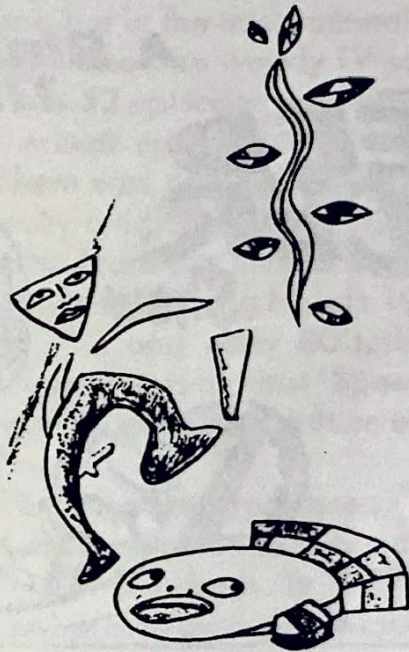
# INDEPENDENT BULLETIN

By Ray Kosarin

## Wish of a Fish

*"On my way from work one day, I found a fish, lying in my path."* So begins "Enough", the newest film by Emily Hubley, which premiered April 9 at the Joseph Papp Theater.

Hubley's contemporary moral fable is a lesson in the perils of materialism. A fish grants a woman a wish and "without even thinking, I wished for it all." But the woman's desires: for food, fun, and stuff, grow insatiable. Finally, the fish offers her own, wiser wish for the world.



The artwork was rendered in watercolor, marker, and colored pencil, with predominantly white backgrounds. Hubley's design recalls folk art in its simplicity. People, trees, houses, dogs, all reduced to basic geometric forms (her son Max's title was "The Triangle Movie"). Entire settings take on schematic, two-dimensional objectivity. This distanced perspective renders arbitrary the unequal distribution of wealth.

While writing her story, Hubley recognized quickly its potential to become heavy-handed. "I wanted to have a social message, but I didn't know how to say that greed wasn't a good thing without being preachy. Then what happened is our house got burglarized. And with that was fear and for me a sense of guilt that I had all that stuff. As difficult as it was to get over, that sense of invasion and insecurity gave me the answer how to end my film. Along with wanting to acquire things comes the need to protect them." When Hubley's heroine encounters people less fortunate than herself, she responds not with compassion, but with panic, and locks herself and her things away in a tower.

"I was having second thoughts about my wish", she tells us "When I saw the fish looking at me. I asked her what she would wish for." The film concludes with the fish's dreamlike, if enigmatic, vision for the future. Big fish eat little fish. A skull bites its own tongue. Then little fish predominate.

Hubley says, "I got put on the spot when I showed the film to other people. They said, 'What is that fish's dream?' That's what bothers some people about my films. It's not to be worked out. It's just sort of a moment to go into that part of your brain to be experienced. The skull is the playful part. I think it's in there to represent that fear of cutting off: the fish are eating themselves—the material is being devoured, going into one pocket. That's

continued on page 12 (4)

# THE SPEED



**by Jerry Beck**

1992 was the 20th anniversary of "Speed Racer". That might not be as impressive as the 60th anniversary of Mickey Mouse or the fiftieth anniversary of Bugs Bunny, but "Speed Racer" is perhaps even more popular with the twenty and thirtysomething generation than his funny animal counterparts.

"The Speed Racer Show" is an affectionate look back at the original TV series. Streamline Pictures went back to the original 35mm negatives in Japan to showcase the series as it has never been seen before. Three episodes, "The Car Hater" and the two-part "The Race Against Mammoth Car" were restored for this program. As a bonus, an episode of Colonel Bleep(1956), "The Treacherous Pirate" is included. "Colonel Bleep" was produced in Miami, Florida by Sounds Productions and was directed by Jack Schleh. It was the first cartoon produced for television in color, and its cool 1950s images were an inspiration to the animators of The Ren & Stimpy Show.

"Speed Racer" first appeared on TV in Japan in April 1967 and on American TV in September of the same year. Fans have been singing, "Go, Speed Racer, Go-o!" ever since.

"Speed Racer" was created by Tatsuo Yoshida, a Japanese comic-book artist of the 1950s who founded one of Japan's earliest TV animation studios, Tatsunoko Production Company, in 1965. His first TV show was a back & white filmed, space-boy cartoon similar to "Astro Boy". Yoshido wanted his next program to be more original and more dramatic. He succeeded admirably with "Speed Racer". Its full-

# RACER SHOW

color, fast-paced, racing-car adventures set in exotic locales around the world made it a hit not only in Japan but in the international animation market as well.

"Speed Racer" was a prime-time weekly TV series in Japan for one year with 52 episodes. In America, the 52 episodes were usually syndicated as a daily program. Roughly half of the 30 minute episodes were complete stories while the others were two-episode serials. There was one three-episode adventure.

The show was originally syndicated in America by Trans-Lux Productions and then by Alan Enterprises after Trans-Lux moved away from television distribution. The program's peak popularity was during the late 1960's and early 1970's when it was fresh. During the late 70's and early 80's, stricter standards for children's TV programming brought complaints against "Speed Racer" for violence, such as when gangsters would shoot at people or knock them unconscious or a brutal parent would abuse his child.

However, as the 1980's market progressed, "Speed Racer" gained an independent life. The home video market made "Speed Racer" available unedited without the restrictions of modern TV standards. In 1987, a new "Speed Racer" comic book was licensed, which has become even more hard-boiled than the TV version. In 1990 a Texas singing team, "Two Nice Girls", recorded a folk version of the TV theme song. A second group, "The Swamp Zombies", has recorded its own punk rock "Speed Racer" song, while a hot techno-dance version of the song, "Speed", has been released by Chicago's "Alpha Team" and is currently climbing the Billboard charts. Warner Brothers has optioned a "Speed Racer" live action theatrical feature and this year a detailed model kit of the Mach 5 has hit the luxury gift market.

In addition, there is a brand-new animated "Speed Racer" TV cartoon series, (debuting this fall from Group W and Murakami-Wolf Productions). It looks like, for "Speed Racer", the finish line is nowhere in sight.

[Meanwhile, look for Streamline's newly restored originals of "Speed Racer" soon, due for theatrical release at a theatre near you.]



# ANIMATED

## PAUL AND MENNO DE NOOIJER

The presence of Paul and Menno De Nooijer in Vermont last month gave me the opportunity to expand the notion of "couple" beyond the obvious husband and wife team, to a father and son team of animators. They seemed to have burst onto the international animation scene just a few years ago with their work, "AT ONEVIEW" which won the Grand Prix at the Stuttgart Animation Festival. Terry Thoren immediately bought a number of their works for his compilations, and commissions came in from MTV and American corporations. Seemingly untouched by their sudden fame, they have continued quietly to make their wonderful films in the south of Holland. I did this interview while the two were in the midst of setting up a show at Bennington College

**DAVID:** What do you think of the problems in father-son relationships?

**PAUL:** Parents sometimes think they are always right. I never felt that way.

**DAVID:** Menno, at what age did you begin to call him Paul?

**MENNO:** Ever since I could speak. And I call my mother by her first name too.

**PAUL:** There is a special bond between the three of us, Menno, Françoise and myself.

**DAVID:** Was your wife ever involved in making these films?

**PAUL:** Yes, actually. She does a lot of organization, since we have a business together, like a partnership. Without her I could not have done what I have done so far. I mean, you need support and understanding.

**DAVID:** Menno, did you feel that Paul encouraged you to become a professional?

**MENNO:** Maybe he encouraged by not saying anything. There was no pressure put on me--no expectations.

**DAVID:** PAUL, did your father encourage you in becoming a professional artist?

**PAUL:** I knew since my sixth grade that I wanted to be an artist. Our class visited the Rijksmuseum and saw the Rembrandts and Vermeers and Hals. I knew there were these paintings, but before this I didn't realize there were people professionally involved with painting. At the museum, we got explanations and I was amazed and I thought this is what I want to do. And lately I found that it had much more influence on my work than I thought it would at the time. There are ways that I look at an interior, and I see that

Vermeer did it (He painted interiors with a checkerboards and actually used the camera obscura.) So I didn't realize, since Menno and I started to work this way, just how strong this influence was. So my father was kind of proud that one of his sons wanted to be an artist. But he told me, on the other hand, no, don't go to paint or be a sculptor. You have at least to learn a trade. He suggested I study industrial design, which was also in art school, and that's what I did. It took me a couple of years and then I thought, well, this is not how I want to spend my time. But I finished. One teacher especially encouraged me and told me I have to do this and graduate. After that you can always see if you want to go into painting or photography, or whatever. So I am very glad that he encouraged me to stay and finish art school.

**DAVID:** Your work is free and spontaneous, but it is very clean and precise. When I see one of your films I feel that there is nothing more that can be done with it, that the film is finished. And that is the same kind of feeling I have with really good design of engineering or architecture.

**PAUL:** Well, yes. Ten years ago there was a moment when I wanted to change and be an architect. I think it is correct that it looks precise. I very much like to control things. That's probably the reason I like animation. Because you are in charge of everything. You are almost like God that can control the world.

**DAVID:** On the other hand your relationship with Menno is complete laissez faire. It seems, he has complete freedom as son and as artist. There you do relinquish control. Your control is over concrete materials more than people?

**PAUL:** Yes. I would never have control over other people. But we get very upset when people try to stop us in any way from working.

**MENNO:** Oh yes, that's true.

**DAVID:** That is the same thing. You do not want ANYONE controlling anyone.

**MENNO:** Right. When we were working on the Texas information commercial they wanted to come over while we were shooting and we told them we do not want you here. You are not allowed to come. If you want to be here while shooting, we would not do the job. It is part of the deal. If you gave us the job stay away while we are shooting.

**PAUL:** But you are right. There is another young filmmaker who helps us and he is responsible for

# COUPLES

By David Ehrlich

parts of the projects. We do not try to tell him what to do. We discuss things and he comes up with his own ideas which are mostly good. We agreed that both of us very much trust him. And he likes to shoot during the day and I like to sleep during the night.

**DAVID:** Perfect, so the camera is always in use.

**PAUL:** Yes, that's what we did for a music video. Three months of animation, that is not so much. So he worked during the night and in the morning he told us it is OK and if there was a mistake he would tell us. It is very nice if you can trust people.

**DAVID:** When you are both working together have you found that there are certain elements of work that one does more often than the other? Can you talk about what these elements might be?

**MENNO:** Of course, PAUL has 25 years experience in filmmaking so he sees very quickly how to make light for the set or where to put the camera.

**PAUL:** Let me think. Light is what I do. I see directly if there are light levels that are not OK, or if the color balance is not OK. I can tell just by looking at the set. And there are a lot of things I ask Menno to do. For the last project Menno did the still photography, four sequences and organized it all together. You have to be organized to shoot things in a certain order and his memory is much better than mine, so Menno is doing that part - organizing and putting things together.

**DAVID:** Do you both relate to people in different ways as well?

**PAUL:** I think we have the same kind of feelings about people. But Menno is a person who will respond directly on certain occasions, while I think let's wait a little bit (It is the age probably too), let's see how things will go. So I am the one who goes home after some meeting, feeling bad about certain things without telling people. Menno is the one that tells people this is not OK. And he is mostly right.

**DAVID:** And Menno, you can do it in a way that people do not get angry at you?

**MENNO:** Not always. Laugh.

**PAUL:** Menno tells, he is more direct than I, and it is sometimes very helpful just to tell people right away if there is a problem. It is better than to wait and then say something that is mostly too late.

**DAVID:** Do you find that this is also somewhat a function of being Dutch, North European?

**PAUL:** I am raised in a Calvinistic way. We did not do that at home. That makes a difference too, I think. I had

to go to church, and my mother always told me that I have to keep my mouth and be very polite. It is more that you have to respect others. I know that it is very Calvinistic.

**DAVID:** Is Francoise proud of both of you with the films?

**PAUL:** Yes, extremely. It is maybe too much sometimes.

**DAVID:** And pride is not related to these festivals, but pride that she knows that the films are beautiful?

**PAUL:** Yes, but WE were not always so proud, because we always see the problems.

**MENNO:** We think about how to do it better next time.

**PAUL:** Francoise likes to show films to people, to everyone who comes in. We do not like it. Sometimes we ask, please, do not do it. She says, I like the film. Why should I not show it. It is sometimes difficult.

**DAVID:** I understand that it was Menno who first made the decision to get these films to the film festivals. Paul, why didn't you want to do that before then.

**PAUL:** In 1977, I met Peter Rubin, an American filmmaker. He had kind of an organization which was at that time Dutch film promotion. He started Dutch experimental film. Without telling me, he sent "TRANSFORMATION" to the Oberhausen Short Film Festival and it won the main prize in its category. I was very upset because he had never told me he sent the film.

**DAVID:** Were you upset with the prize too?

**PAUL:** No. We could use the money. It was very helpful at that time. So I was upset for only two minutes. (LAUGHS) But how could he do that without asking me. Oberhausen called, telling me that there was the prize and I asked, "for what? I did not send any film, how could I get the prize." "Yes, the film is here." "What film?" "TRANSFORMATION OF ALL TIME", and I asked, "who sent the film." Then I sent films to other festivals, myself. Some were accepted, some were not accepted and after awhile I thought this is too much trouble and too much money. You seemed not to gain anything from it. After awhile I stopped. And there was the second reason. I showed my films a couple of times in Netherlands and some people got very upset and they were threatening me.

**DAVID:** Why?

**PAUL:** They were telling me that I was a madman, that they would destroy my house and that I had to be

locked in a madhouse. So I stopped showing films and did not send them to festivals. But I was still producing films and putting them on the shelf. For years and years I did not show the films.

**DAVID:** You were not curious about the reaction?

**PAUL:** Not at all. Sometimes when I was invited to lecture at art school, I made a choice from films and slides.

**DAVID:** What was the reaction then?

**PAUL:** No reaction. Not in Netherlands. That's typically Dutch. They were not reacting to anyone's work. I would speak and explain some things. That was my part of the job. I expected people to ask questions and have human reactions. The films were mostly sitting on the shelf. **DAVID:** So Menno, you were watching all these things pile up. Did you ever try to talk to him about all this before you put your foot down?

**MENNO:** No, but I was upset that the films did not seem to have their originals preserved. Some were missing and others were just laying in piles and he did not care. And then we started to do films together and I wanted to do something with the films because I liked them. I wanted to continue filmmaking and that means that you need some money. And I was hoping that we could get some money or some commissions by doing films and showing them. And I said, we have to send them to festivals.

**PAUL:** And he also said, we have to show them, not only at festivals. Since we work together now, we have to try to make a living out of this or at least partially, so please, let us try to show these films.

**DAVID:** That's very startling. To tell your father something like that. (BOTH LAUGH)

**PAUL:** No problem at all.

**MENNO:** I told PAUL that we should do that and he said, "I tried that before and did not get reactions." Well then, I said, "let's send only the films where there was a good reaction. So at least try again." And that's when we sent a film to Stuttgart.

**PAUL:** And I said, "OK, OK. That's alright."

**MENNO:** And then we were surprised when we got a big prize in Stuttgart. It was totally unexpected.

**PAUL:** We were shocked. We wanted to leave.

**DAVID:** Couldn't you already tell something was happening by the reaction of the audience when they first saw it?

**PAUL:** No. Not at that time.

**MENNO:** Then for example in Ottawa we got so many reactions. People were very nice. There were vibrations. It was the opening film in Ottawa. It was great. People said how it inspired them, how they wanted to start working on films again which they had not done for years. So many good reactions.

**PAUL:** And that's partly why you work. I must admit I could not believe that I put my filmworks on a shelf for such a long time because I really enjoyed Ottawa

and the reaction of the audiences. And I thought this is why we make the films, this is the reason.

**DAVID:** Would it be possible that there was a good reason for having the films on the shelf for those years?

**PAUL:** I like the idea of developing things very gradually rather than shooting up very high to the sky for a short moment and then to fall down to the earth. So to me it was very good that it took awhile and I think it is in my nature.

**DAVID:** You develop a strong foundation, a super-structure underneath.

**MENNO:** Yes. Maybe that is not a good thing. That's probably also arrogant to say. It seems to me since they are showing our films a lot on TV, they also get copied. And that did not happen when PAUL had everything at home. Now we see people who use our things, even exact copies for commercials.

**PAUL:** Yes, we see commercials. People in Europe thought that we did them.

**MENNO:** But they also said that they did not understand why we did such a bad job this time. LAUGHS They did not quite know how we did it.

**PAUL:** People who copied did not understand what was going on. They copied just a fireplace and two people, just to sell a stupid product. And it looks awful.

**DAVID:** How would you feel if someone copied it and did it better?

**MENNO:** It is a bit nice when people start copying your work, because you know it means something, that it has some quality.

**PAUL:** I do not like it much. If someone makes it even better it would be very tough to me. You can copy outside, but not the inside, you can't copy that.

**MENNO:** The thing I have some problem with when people start copying is when in some cases you see things and you know that some people earned a lot of money out of it and we had no money.

**DAVID:** There is a long tradition of great Dutch artists who are exploited and died in poverty because the work is not appreciated during their lifetime, and then later the work is sold for millions. You people die very nicely. (LAUGH)

**MENNO:** Sometimes it's good not to have the money because we do things the way we do them because of no money and that way it turns out sometimes very good.

(PAUL HAD TO LEAVE THE INTERVIEW TO CHECK THE PROJECTION SYSTEMS FOR THE SCREENING, LEAVING MENNO TO CONTINUE ALONE)

**DAVID:** Menno, have you thought about what it would be like working alone without PAUL, how it would affect your work?

**MENNO:** I was always very afraid to finish art school and start working. It would have been very different if I had to work on my own. I can see that none of my fellow art students really knew what to do when they

graduated, and they have been struggling - so I feel very fortunate. I can't even think what it would be like, because PAUL and I have always worked together.

**DAVID:** It must be wonderful working so close to one's father.

**MENNO:** The way we think is very similar, because I grew up so close to Paul. As soon as someone else sits with us when we discuss ideas, the other person comes up with an idea which is totally different than what we would come with.

**DAVID:** Do you think that the structural relationships between the people in your films sometimes are the kind of close relationships of people in families.

**MENNO:** Yes, our relationship effects the actual content of our films. For example, "AT ONE VIEW" speaks about the differences and similarities between both film and still photography, but the film speaks about the father/son relationship as well. In our new projects, something similar happens: As a viewer, you will think all the time that you look at two main male characters in the film, a younger and an older man. At the end, however, you might understand that the two are one and the same person.

**DAVID:** Did you consciously choose to work with people that were further from the center?

**MENNO:** We had to because there was no one that could play the part. The project is so complex that we simply can't play all the parts ourselves.

**DAVID:** What is the part?

**MENNO:** One theme of the film will be a love story.

**DAVID:** Is it going to be sentimental?

**MENNO:** Yeah.

**DAVID:** Why did you choose a love story?

**MENNO:** Lots of reasons. All films are about relationships. A love story is something almost anyone can relate to. If we were to explain what the film is about, it would be too complicated. The love story is one of the decisions the person has to make, apart from other very important matters he has to decide on as well. And it comes from personal experience, maybe more from me, and the love story turns into a disaster.

**DAVID:** When you want to express things like in a film, do you feel that you need to wait a certain amount of time after the reality before you can do so?

**MENNO:** No, it can be used immediately. You are all the time involved and you see the whole world around you.

**DAVID:** Were there other films in which you tried to transform a personal experience?

**MENNO:** In my solo films, I did two last year that were very personal.

**DAVID:** And when you watch the film with the audience?

**MENNO:** No, I do not feel embarrassed. Because you can just look at the film as if it is entertainment. You do not have to know what really happened. Some people do see it, though. Most of my work is some-

thing not related to any personal experience. It is something I want to say, what I feel. Sometimes you do things without exactly knowing why you do them. That's how we work.

**DAVID:** Do you ever have ideas that would not be appropriate for film?

**MENNO:** I have worked in sculpture. I used to work in stone, but I have been working in wood and ceramics.

**DAVID:** It's unusual for an artist to be working in animation as well as sculpture. They're both so all-consuming.

**MENNO:** I never wanted to become a filmmaker or photographer because people would come to our house and say to me, "So you want to take over the business when you grow up?" I never wanted it. When I went to art school I did not want to do photography or filmmaking. So I never did. At the end I started to do animation films. But it was not my media. I had chosen sculpture. Only later did I do animation as another main course.

**DAVID:** Have you tried to integrate the two artistic forms in sculptural animation?

**MENNO:** I have. There is one film that I show. It is a kind of investigation. First it is a flat thing and then it becomes something three dimensional. But it is in fact two dimensional because you see it as film. So that it is how it usually works. Drawing three dimensional objects, two dimensional becomes three dimensional. If you put papers on top of each other, it will become three dimensional. I am interested in the juncture between the second and third dimension. You can show in film three dimensional objects as you would never see them in real life. As "Director", you can use different levels: the actual set, behind the set, and close to the lens. These different "3-D" levels can be used without the audience seeing what you are doing. It looks 2-D but you know it is 3-D.

**DAVID:** What role do you think computer animation could play in this aspect?

**MENNO:** I never worked with computer. So far I have seen one or two very interesting things done with computer but I think computer is used in the wrong way. That's my personal opinion. They try to work on a computer as if it is a film of nature. But the computer animation I like are derived directly from the computer. If you want to work in film you have to think in film or if you want to do a sculpture you have to think in sculpture. I am sure very interesting things can be done with computer animation. One should not try to make a male or a female image or a landscape on a computer. As to my working in computer animation, probably I could do it. But I also know that I would have to spend so much energy, to find out how to do it, that I am not so much interested. Film is already so complicated, I am trying to understand just that!

# Resources

by Margaret Frey

**Most of these listings do not apply specifically to animators, but to artists and filmmakers of all disciplines. Specific requirements for eligibility should be confirmed through the individual programs.**

**Change Inc.** is a non-profit foundation that was established in 1970 by Robert Rauschenberg to assist artists of all disciplines in need of emergency aid. Grants cover rent to avoid eviction, medical expenses, unpaid utility bills, fire damage, or any other situation recognized by the Board of Directors as constituting an emergency. Since its inception, Change Inc. has assisted hundreds of artists with emergency aid.

Grants are up to \$1,000. Grants bear no geographical restrictions and there are no application deadlines. Reviewed by members of the board of Directors, applications can be processed within a few days, or even a few hours, if the urgency requires it. Each applicant must submit a detailed letter describing the financial emergency, an explanation of what lead to such a problem, and copies of outstanding bills or eviction notices. Also required is a career resume, reviews of work, exhibition or performance announcements, slides of work and at least two letters of recommendation from someone in the affiliated field. Further information:

Change Inc.  
PO Box 705  
Cooper Station New York, NY 10276  
212-473-3742

**The Studio Museum in Harlem** is a fine arts museum whose mission is the study, documentation, collection, preservation and exhibition of the art and artifacts of Black America and the African Diaspora.

The Museum offers an Artists-In-Residence Program in which three emerging artists are granted studio space and a fellowship for a period of twelve months. The program is designed to serve emerging African-American artists and other artists from African derived cultures. For further information contact:

Director of Education  
The Studio Museum in Harlem  
144 West 125th Street  
NYC 10027  
212-864-4500

**The MacDowell Colony** in Peterborough, New Hampshire provides residencies for writers, composers, visual artists, photographers, filmmakers and artists from other disciplines. Residents of the Colony enjoy uninterrupted time and seclusion in which to work and enjoy the experience of living in a community of gifted artists. Artists need to apply well ahead — five to eight months before an anticipated residency. To obtain further information and application forms:

The MacDowell Colony  
100 High Street  
Peterborough, New Hampshire 03458  
603-924-3886 or 212-966-4860

**Program for Scholars and Artists in Residence Bellagio Study and Conference Center**  
Lake Como, Italy

Scholars, scientists, practitioners and artists from any country and in any discipline are invited to apply. Successful applicants will be individuals of achievement, with significant exhibitions and screenings to their credit.

Centrally located on the European continent the Bellagio Study Center provides a changing and stimulating international environment. Month long residencies for scholars, scientists, practitioners and artists from all over the world.

Applicants for July/September conference must apply by June 1.

Bellagio Center Office  
Rockerfeller Foundation  
1133 Avenue of the Americas  
New York, NY 10036-9998 USA

**The Travel Grants Pilot** is a joint project of the National Endowment for the Arts and Arts International. The program is designed to enable artists to engage in mutually beneficial collaborative activities with colleagues in Africa, Latin America and the Caribbean, and South or Southeast Asia. It supports artists wishing to pursue artistic collaborations, to create new work, to deepen their relationships with artists and arts organizations, to explore significant artistic de-

velopments in their fields or to increase their understanding of a contemporary or traditional art form through interaction with an expert in that country.

The program welcomes artists' proposals that either strengthen links with their

cultures of origin or that establish ties with other cultural communities. Grants will seldom cover the applicant's total expenses, and will generally range from \$500 to \$2,500. Grants will not exceed \$5,000.

May 14 deadline. For application:

Travel Grants Pilot  
Arts International/IIIE  
809 United Nations Plaza  
New York, NY 10017  
212-984-5370

**Women Make Movies** is a national, non-profit media arts organization dedicated to the distribution, promotion and production of films and videotapes by and about women. Among the many services they offer members include Workshops, Production Assistance Program, Fiscal Sponsorship Program, and a Producer's Resource Center. For membership info:

Women Make Movies  
225 Lafayette Street  
New York, NY 10012  
212-925-0606

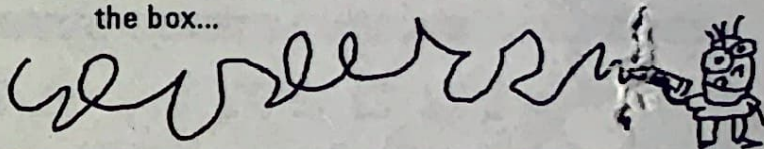
#### **Experimental Television Center Ltd.**

Residency program which allows artists to explore, many for the first time, basic concepts of electronic image processing. Artists must have some prior experience in video production or with other electronic systems. The residency ranges between three and five days, and begins on a Wednesday. Equipment available to residents includes: Amiga computer, frame buffer, 3/4" video equipment. Instruction is available on site. The next deadline is July 15 for residencies beginning after Sept. 1st. For application and information:

Sherry Miller Hocking  
ETC, Ltd.  
180 Front Street  
Owego, New York, 13827  
607-687-4341

#### **"Name the New Colors Contest"**

Crayola crayons celebrates its 90th birthday by sponsoring a contest to "Name the New Colors". 16 new colors to be introduced will be named by contestants. Winners may win a round trip to California to attend Crayola's b-day party. The catch is that details are available on the inside of the box...



## **INDEPENDENT BULLETIN**

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capitalism. Then it reaches that point — President Clinton! — where things have to change. But it's scary to divide up resources. That's why it's sort of a scary image."

Helping also to protect the film from preaching is its soundtrack, which flirts with irreverence. Because Hubley narrates her story in the first person, it comes off not as a sermon but as a testimonial. The credibility of her message is helped further by her deadpan delivery and the rock guitar track by Yo La Tengo. Like Laurie Anderson crossed with Jerry Garcia, the soundtrack collides with the childlike imagery and wakes us up; this is a story about and for our time.

Daughter of the renowned John and Faith Hubley, Emily literally grew up with animation. "It was fun," she says. "We went to the studio a lot. We played, we fought, we ate, we got to go to a lot of film festivals. Although as a child I never planned to do animation, there's no doubt being exposed to that stuff had an impact. We weren't allowed to watch TV, so I wasn't exposed to that." Emily and her sister Georgia, also a filmmaker, helped at the studio during school vacations. Today, the sisters work on their mother's films as well as each other's.

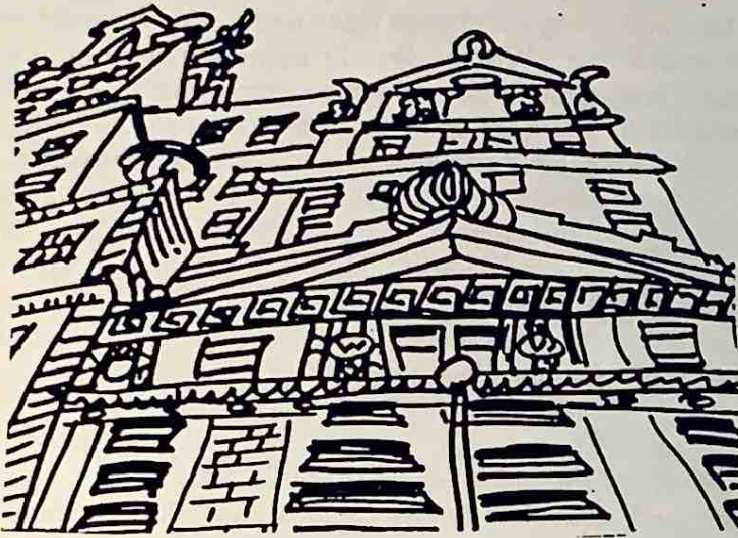
A proposal is in the works for Emily Hubleys's next film which will involve fish. She says, "Fish have been coming into a more starring role in my movies."

"Enough" received funding from NEA/AFI Mid-Atlantic Region Media Fellowship, Museum Educational Trust through Public Media, Inc., and New Jersey State Council for the Arts.

# NEWS

Detail of "52 Wall Street" Red Grooms, 1975 Courtesy of Marlborough Gallery

**Red Grooms**, the celebrated contemporary multi-media artist and inventive filmmaker, has created a spectacular work for Metro-North that is a New York experience all its own. Bringing together City icons - from a subway car to the World Trade Center - in his own inimitable style, Mr. Grooms and the Marlborough Gallery have transformed Grand Central's Main Waiting Room into a wondrous showplace of lithographs, murals, sculptures, buildings, New York City replicas, and Big Apple vistas. "Red Grooms at Grand Central" is sponsored by The Dreyfus Corporation.



The show, which opened in early March, will run through July 31.

Hours are Mondays, Tuesdays, Wednesdays and Fridays, 11:00 am - 7:00 pm; Thursdays, 11:00 - 9:00 pm; Saturdays and Sundays, 12:00 noon - 5:00 pm. General admission is \$3.00. LIR/Metro-North/TA customers, \$2.00.

For more information call: 212-532-4900.

## Student Animator Chris Prynosi Receives 1993 Gaug Memorial Prize

**Chris Prynosi**, an animation student at SVA, has been awarded the John R. Gaug Memorial Prize for excellence in animation. Mr. Prynosi was awarded the prize by Reeves Lehmann, Chairman of the Film and Video School at SVA, through a panel of professional judges, Howard Beckerman, Donald Duga and John Gati.

This represents the first time in SVA's history that the \$500 Gaug prize has been awarded to an animation student. The prize is given biennially, and memorializes the work of John R. Gaug, a distinguished animator and director noted for his work in "A Soldier's Story", "Heavy Metal" and "The Little Mermaid" among other major productions. The Gaug prize was initiated by Kim Roberts in 1987, who comments, "The prize is a wonderful way to support and nurture the art of animation, something of which Mr. Gaug would have enthusiastically approved."

The artist comments, "It's an honor to be chosen for the prize. The animation students at SVA are a very talented and competitive group of people, so I was naturally flattered to be the chosen recipient. The faculty at SVA is professional and very supportive of my work. My horizons have been broadened through my experiences here."

Both Mr. Prynosi and Reeves Lehmann are available for comment and/or interview. For more information, contact Joel Garrick or Glenn LeDoux at 212-679-7350.

# FILMFESTIVALS

By John Schnall

If you've never been to an international animation festival, let me encourage you to go to Annecy this year. The festival is from June 1st through June 6th, and is the largest in the world. I can't rave enough about how much there is to learn from the world animation community, and from seeing the amazing work being produced. See you there.

## **Denver International Film Festival (October 8-15)**

This feature film festival has been growing rapidly the last few years, and it usually boasts the premieres of a number of American Independent productions. It traditionally pairs 5-7 animated shorts with features and the Director, Ron Henderson, is appreciative of American animation. Send film or video copies between June 1st and August 15th. No fee. DIFF, 999 18th Street, Suite 247, Denver CO 80202. Tel. (303) 998-8223.

## **Hawaii International Film Festival (Early December)**

This feature film festival, run by the people at the East-West Center in Honolulu, specializes in feature and short films that encourages understanding and friendship between the peoples of North America and Asia and the Pacific rim.

Most of the films are by Asians or by Americans about Asians, but there are exceptions. Bill Plympton's "25 Ways to Quit Smoking", which screened here two years ago, has nothing to do with Asia. It's just a good film. Films selected for the festival then tour theaters throughout the islands, with no admission charged. The entire event is impeccably run by Director, Jeanette Paulson.

Deadline is early June, but they will screen films and tapes through early July. No entry fee. HIFF, East West Center, 1777 East-West Road, Honolulu, HI 88848. 808-944-7666.

## **New York Film Festival (September 25 - October 11)**

The king of the American film festivals, selection of your animated short here brings elite press screenings, a black-tie party and the Lin-

coln Center show, itself. Entry mid-July, with no fee except return UPS charges. NYFF, Film Society of Lincoln Center, 140 West 65th, New York, NY 10023. 212-877-1800.

## **Telluride Film Festival (September 4-7)**

Though this event is much smaller than New York, in my opinion it's the best in the country. Held in a beautiful ski resort in a glacial valley surrounded by mountain peaks, this festival draws the American premieres of the finest films of the year, along with their directors and stars. EVERYONE waits in line to enter the theaters for each show, so you might well end up standing behind Jane Fonda or Roman Polanski and striking up a conversation about the film you had just seen. This is the ONLY festival in which directors of animated shorts are treated with as much honor and courtesy as the directors of features, and you'll love the audience feedback to your work. They accept 7-7 animated shorts each year. Entry deadline is August 1st. But the sooner they see your work, the better your chances of selection. There is now an entry fee, and you should call or write first: TFF, National Film Preserve, Box 81156, Hanover NH 03755 603-643-1255.

## **Utah Film and Video Center 14th Annual Short Film and Video Festival Salt Lake City, Utah**

The Utah Film & Video Center was established in 1979, as the Utah Media Center, to foster support for film, video, and other non-traditional art forms. The Short Film and Video Festival is a national competition that encourages works of up to 30 minutes, in all styles, forms and genres. All entries must be received by 5:00 pm on June 1, 1993. Prizes of cash, goods and services totaling up to \$3,000 will be awarded in both divisions and all categories.

Utah Film & Video Center, 20 South West Temple, Salt Lake City, UT 84101, or call (801) 534-1158.

[Editor's Note: Deadlines and fees are subject to change, filmmakers should confirm through individual festivals].